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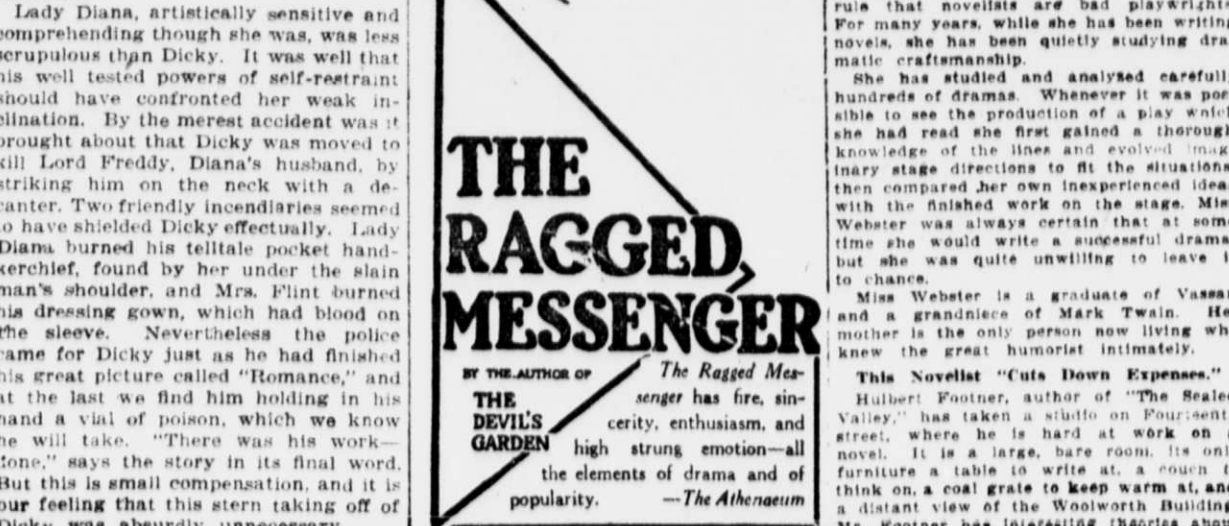
**THE  
RAGGED  
MESSENGER**

BY THE AUTHOR OF  
**THE  
DEVIL'S  
GARDEN**

A most enthralling and powerful story—the most serious and notable attempt at a novel reaching to the heart of modern life that has been offered to the public for many a day.—*Vanity Fair*

Dicky's explanations to Mrs. Flint regarding his habits in art will be noticed by her of his perceptiveness. The oak to him were not merely trees. In the elm tree he saw a giant, in the elm tree a ploughman, in the poplar tree a princess. What he saw he painted. There in his painted trees was the meaning always for those who had eyes. On a sunny day in summer the poplar tree princess put on all her jewels; incidentally the backs of the leaves glittered in the breeze. In a storm, beaten by wind and rain, this princess was still lovely; her hair blew loose, her skirts blew in around her. The old ploughman of the elm stood watching her—and no wonder. In all Dicky's pictures his poplars were princesses with gossamer gowns; his elms were ploughmen nobly

Lady Diana, artistically sensitive and comprehending though she was, was less scrupulous than Dicky. It was well that his well tested powers of self-restraint should have confronted her weak at the time. The accident was not brought about that Dicky was provoked to kill Lord Freddy, Diana's husband, by striking him on the neck with a decanter. Two friendly incendiaries seemed to have shielded Dicky effectually. Lady Diana burned his telltale pocket handkerchief, found by her under the slain man's shoulder, and Mrs. Flint burned his dressing gown, which had blood on the sleeve. Nevertheless, the story came for Dicky just as he had finished his great picture called "Romance," and at the last we find him holding in his hand a vial of poison, which we know he will take. "There was his work—done," says the story in its final words. But this is small compensation, and it is our feeling that this stern taking off of



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